The Northwestern Terra Cotta Company

CHICAGO.

Northwestern Terra Cotta

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FOR OWNERS ~ ARCHITECTS ~ CONTRACTORS ~ BUILDERS

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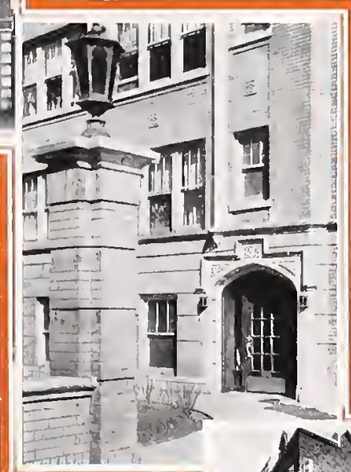
Northwestern Terra Cotta Stock Designs May Save the Situation



A situation in the building industry which arises with great frequency and regularity is the one in which actual construction starts almost before there is time to have the tracings of the structure blue-printed.

Whether the necessity for so doing be real or apparent, whether the cause be financial considerations, the owner's anxiety or any other reason, the result is the same—*time* is of the essence, and something must be sacrificed for the sake of speed.

When this situation arises, the item to be first discarded from the plans is quite apt to be the ornamental details. The more care which the designer has lavished upon the little niceties which serve to give personality to a structure, the greater is the chance that these will be ruthlessly revised.

"We can't wait for weeks while these non-essentials are being made," he is told by way of excuse, and no argument that the attractiveness of the building in years to come is dependent thereon, or that the rental value or resale value will be adversely affected by the omission of attractive ornament, avails.

When Time Is of the Essence

Many architects have found that Northwestern Terra Cotta Stock Designs may be relied upon to meet such a situation, and that the effects achieved with this material are far superior to what they could have hoped for had it not been available.

The choice of style in Northwestern Terra Cotta Stock Designs is quite frankly limited for the present to Gothic, but the details of design and of modeling are excellent and the material and finish fulfill every condition of the most exacting specification.

Ready for Immediate Delivery

Northwestern Stock Terra Cotta means just what the name implies. There is constantly carried in stock, ready for immediate delivery, a full line of entranceways, belt courses, string courses, sills, lintels, window trim, cartouches, ornamental panels, pier caps, pier bases, bulkhead base, coping, finials and chimney tops.

The color and ceramic finish of this stock have been chosen with the knowledge that it must harmonize and contrast pleasingly with a wide range of colors and surface texture offered by other building materials.

It will be found that Northwestern Terra Cotta Stock Designs fulfill this condition of color harmony, and offer the additional advantage of modeled ornament executed by expert artisans. With this combination available, it is easy to achieve distinctive effects for any structure.

Samples of color and finish will be forwarded on request.

Easy to Select and Use

Planning with Northwestern Terra Cotta Stock Designs is rendered easy by the 25 page catalogue, which contains reproductions of over one hundred individual features which comprise the line.

Each illustration is fully dimensioned and furnishes a clear idea of the modeling. Assembly drawings of the more complicated features, such as entrances, are also shown, both in elevation and section.

There has also been prepared a composite elevation showing suggested uses of Northwestern Terra Cotta Stock Designs for the ornamentation of the various parts of apartment building exteriors. These can readily be adapted by designers to other styles and types of buildings.

Catalogue and suggestion sheet will be mailed to architects upon request, and any queries will be cheerfully answered.

Comparatively Inexpensive

Even from the viewpoint of comparative costs, the use of Northwestern Terra Cotta Stock Designs will prove advantageous. The same model and the same mould are used in the production of a comparatively large number of identical stock features. It is therefore possible to distribute the cost of these expensive operations so that each individual piece bears only a small fraction of the actual expense.

Illustrating the Application of Northwestern Terra Cotta Stock Designs

Northwestern Terra Cotta Stock Designs have been used exclusively in the ornamentation of all the buildings illustrated in this folder. Some of these were erected in record breaking time because the terra cotta trim was as readily available for delivery and setting as any other of the building materials used. When the attractive appearance of the finished structure is sought, and time is a vital factor, it will pay to consult the catalogue of Northwestern Terra Cotta Stock Designs, and the suggestion sheet.

Catalogue and suggestion sheet will be mailed to architects upon request.

The Northwestern Terra Cotta Company

CHICAGO.

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Preface

THE use of Architectural Terra Cotta has become general, and is firmly established in the principal cities of this country. If its superior qualities were generally understood, if it were known that it is not a mysterious compound, but simply architectural clay-ware; i. e., hollow brick made in all shapes and sizes from selected clay, progressive Architects and Manufacturers would find it easier to introduce it in the smaller cities.

The durability of terra cotta has been proven by numberless specimens, preserved to the present day, conveying records of the earliest nations known to history. Its effectiveness in absolutely protecting the steel skeletons of our "sky-scrapers" has been demonstrated on a large scale by the Baltimore fire. High compressive strength, combined with cleanness of the surface, and lightness, add to its practical value.

An endless variety of unfading colors, and the ease with which the soft clay, from which terra cotta is made, yields to the most subtle impulse of the sculptor, as well as the comparatively low cost at which the most delicate as well as the most vigorous ornament can be duplicated, make it the artistic building material par excellence.

GLAZED OR ENAMELED Terra Cotta is the ideal building material for smoky cities.

COLORISTIC TREATMENT of terra cotta will be a conspicuous feature in the American architecture of the future.

SPEAKING OF OUR OWN WORK AND WORKS. With the largest and best equipped plant, guided by thirty years of practical experience, assisted by the best talent in every department, and with the determination to excel, we have succeeded in producing the highest grade of Architectural Terra Cotta in all its varieties.

THE DURABILITY OF OUR WARE has been proven by buildings put up a quarter of a century ago and by the fact that piles of "over pieces" of standard and enameled ware exposed to the weather in the open yard, and covered and filled with ice and snow year after year, are now in perfect condition, without crazes or cracks, and supply us with many of the finest samples we submit with our proposals.

THE FLINT-LIKE HARDNESS OF OUR MATERIAL is indicated by its clear, metallic ring. Our methods of burning exclude the possibility of a single under-burned piece.

EQUAL CARE is exercised in every department. The result is perfect terra cotta, straight, everlasting, uniform in color, and artistic in form. Quality and promptness, and our never tiring efforts to please our patrons, made our reputation, and opened to us the market from coast to coast and from the Gulf to the Canadian Lakes.

THE PERFECTION OF OUR PRODUCT attracted the attention of European experts, and secured for us the highest awards in New Orleans, Chicago, and St. Louis.

At one time in 1905 we had the terra cotta for nearly a dozen UNITED STATES GOVERNMENT BUILDINGS IN WORK.

We call particular attention to the fact that all our work is CAREFULLY ASSEMBLED after leaving the kilns, checked up and fitted to exact sizes and close joints, so that no chisel need be used on it at the building, provided the proper care is taken by the setter and the dimensions of the building are correct.

WE PREFER TO ERECT OUR OWN WORK, especially on large and complicated jobs, and employ a large force of competent terra cotta setters for the purpose.

THE TIME REQUIRED FOR MANUFACTURING terra cotta from special designs varies from four weeks to three months, depending on the character of the work. Barring unavoidable accidents, delays are usually caused by failure to furnish complete working data at time order is placed. On the following page we call attention to a few points in this connection. We are always ready to make our own full size details, but must depend on others for carefully figured general drawings and iron diagrams.

WE PRESENT THIS CATALOG TO OUR PATRONS, not in an attempt to repeat or resell that which already has been done, but to show in some degree what has been accomplished, and the approved standard methods that have been evolved.

ON PAGE SEVEN WE SHOW AN ATTEMPT AT POLYCHROMATIC TREATMENT at our branch office in the Railway Exchange Building. We invite inspection to this room, with its walls built of inlaid faience in various colors. Page eleven shows a view of the ROTUNDA OF THE SAME BUILDING, which is executed in cream colored enameled terra cotta instead of marble which until now has predominated for such work. PAGE NINE SHOWS THE EMAMELED TERRA COTTA EXTERIOR OF THE SAME BUILDING. Further pages are devoted to photographs of a few of the buildings for which we furnished terra cotta since the publication of our previous catalog.

PAGES 53, 55, 57, 59, 61, 63 and 65 display practical methods of construction, which we think will be appreciated by the architectural profession.

WE HAVE STUDIED SKELETON CONSTRUCTION in connection with TERRA COTTA from its very inception. Our experience is at the disposal of our patrons.

PAGES 47, 49 and 51 show photographs of modeling. The designs will not be duplicated, except by permission of the respective architects.

THE LAST THREE PAGES SHOW COPINGS, CHIMNEY TOPS AND VASES for which we have the molds.

We keep in stock, in red and buff colors, ready for immediate shipment, some of the goods indicated on these sheets; but in most cases, especially when other colors are desired, we require from three to four weeks to fill an order. Any change from the dimensions, shapes, etc., given on these sheets, will increase the cost and the time required to manufacture. The prices given are for standard terra cotta. Extra charge will be made for all kinds of glazes and enamels, granite and fire flashed work. We make almost any color and finish ever produced in our line.

We omit the usual catalog sheets with all kinds of ornamental stock work, as it is impossible to meet even a small fraction of the ever varying demands, as to style and dimensions, of the long list of architectural features. When desired, we shall attempt to find stock molds approximately corresponding with designs submitted and will send photographs and drawings of such features as we have for approval.

We will take pleasure in welcoming at our works all those interested, and show them the latest and best in architectural terra cotta.

Please Read the Following Carefully.

For Estimating.

UNLESS DIAGRAMS with schedules showing all the Terra Cotta required are given, do not fail to send complete general drawings and specifications, including all elevations, all floor plans and roof plan, Longitudinal and Transverse sections, also iron drawings, large scale drawings and details if available. COLOR distinctly all Terra Cotta on all elevations.

Indicate Terra Cotta concealed behind porches, railings, inside of entrances, and give returns, etc.

Conditions Upon Which Proposals Are Based.

1. If not otherwise specified, all estimates are based on Standard Terra Cotta.

2. All moldings will be so profiled as to draw from the molds, except where details submitted for estimating require special treatment.

3. If no details are furnished for estimating, and if the specifications contain nothing to the contrary, all panels, moldings, and ornaments of equal dimensions will be made from the same molds, respectively.

4. SOFFITS. All soffits will be made plain, if not otherwise indicated.

5. ORNAMENTS. Photographs of ornaments will be submitted for approval if desired.

6. JOINTING. We joint work in the customary and most practicable manner, if no special provisions are made in the specifications.

7. KEY JOINTS. None will be made except where clearly shown, or necessitated by the construction.

8. BEDS. If not otherwise mentioned, we shall reduce or increase beds in the wall according to our judgment.

9. BACKING UP. All our work is calculated to safely support the superincumbent weight under ordinary circumstances; but all Terra Cotta should be filled in with brick and mortar, thus forming a homogeneous mass with the wall. Use tight cement mortar joints for backing.

10. ANCHORS. No anchors will be furnished unless specially mentioned in the specifications, or where we do our own setting.

11. CONSTRUCTIONAL IRON. Such iron will not be supplied, except when specially mentioned in the specifications.

12. FINISH. If not otherwise instructed, we will use a light vertical drove finish, about eight lines to the inch and slightly irregular on all surfaces, except on ornaments and backgrounds of same.

13. LAP JOINTS. If not otherwise instructed, we shall make lap joints for all sills and coping, for all washes more than three (3) inches wide. For enameled ware we use raised joints.

14. TRANSOM BARS of small cross-section and over 24 inches long must be jointed, and ought to have iron supports.

15. RAILS for balustrades will be made to receive continuous steel of suitable shape and size.

16. DOWN SPOUTS. We will cut no holes for down spouts or conductors, except where shape, dimensions, and locations of such fixtures be given, and will allow one-half inch all around them for expansion by frost.

17. GUTTERS. We make gutter moldings of uniform cross-section; the pitch for metal gutter is to be formed by furring or cementing. Terra Cotta Gutters without a lining are not safe.

Information Required for Manufacturing.

18. FIGURES. We need plans, elevations, and sections, with complete lines of figured dimensions in all directions. Give measurements on wall line. Color out Terra Cotta on elevations.

19. DETAILS. Please state whether you will furnish full size details.

20. RETURNS. Where members return around side or rear, such returns should be shown and figured.

21. BRICK WORK. Send sample of brick, or dimensions of same. Give thickness of mortar joints. Remember that all except continuous brick piers are determined by size of brick used. Give full size detail of molded brick where in contact with Terra Cotta. Give projection of brick corbels.

22. OPENINGS. Give sizes, radii, and reveals. Where moldings, imposts, bases, or caps, return against frame, show how to finish against staff bead.

23. CIRCULAR BAYS. Give radii, chord, sizes of piers, openings and reveals. Say whether the frames are straight or circular in plan.

24. BAY WINDOWS. Give figures to determine angles.

25. COPING. Give thickness of walls.

26. GABLES. Establish pitch by figures.

27. CHIMNEYS. Give outside size, plan of flues and thickness of walls.

28. IRON LINTELS. Where these are used to support the Terra Cotta give section of iron and exact position by figures.

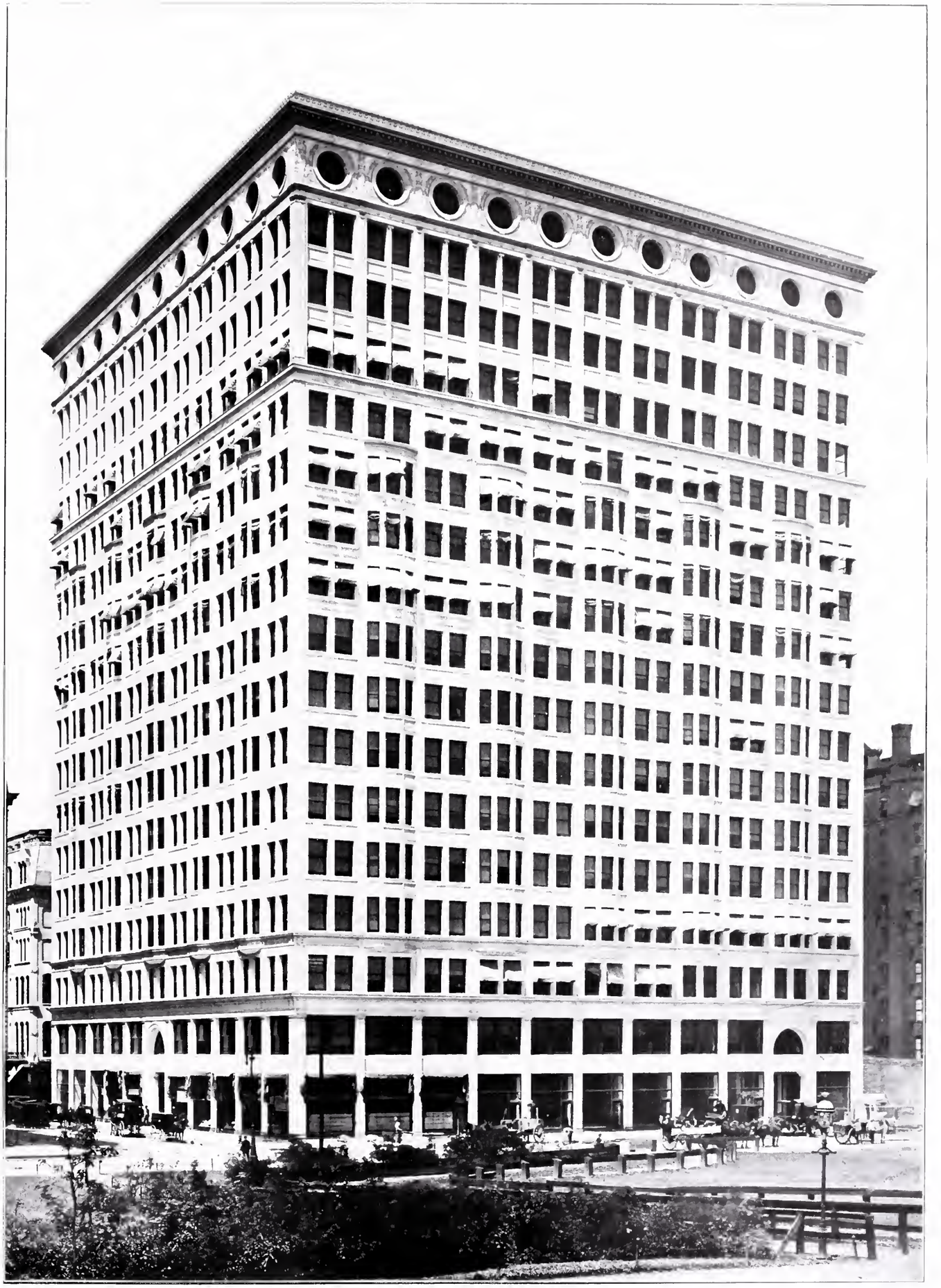
29. REIGLES. Show where reigles for metal flashing shall be cut.

30. COLOR. We have on hand a large variety of samples of standard colors, and many of enameled, and will forward samples for examination on application. If possible select color from such samples, and give us the number of same. When special colors are to be matched, we may require extra time for experimenting. Where more than one color is used, distinguish them in coloring elevation.

Skeleton Construction.

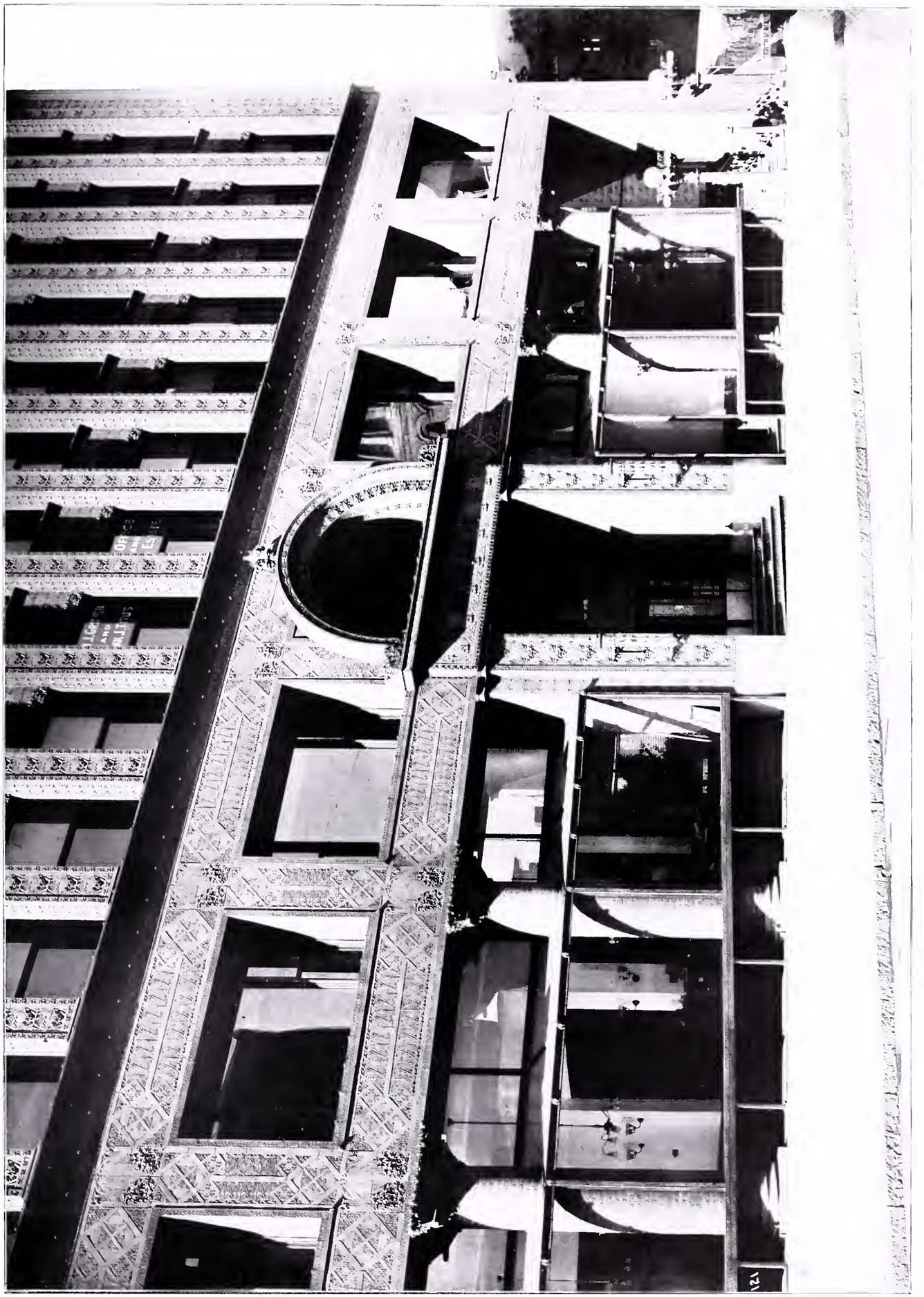
We shall be pleased to give clients all possible information as to Terra Cotta in connection with such construction, and will assume responsibility for work carried out according to our suggestions. Please remember that SHOP DRAWINGS of steel must be furnished before we can proceed with the work. These drawings to include framing plans, column drawings showing brackets that engage the Terra Cotta, and spandrel sections showing sizes of iron and giving location in figures. Pages 53, 55, 57, 59, 61, 63, and 65 of this catalogue contain much information bearing on this construction.

CITY OFFICE OF THE NORTHWESTERN TERRA COTTA CO.
Fourteenth Floor Railway Exchange Building
CHICAGO, ILL.
An example of Interior Decoration in Enameled Terra Cotta
Designed by F. P. Dinkelberg, Architect



RAILWAY EXCHANGE BUILDING, CHICAGO, ILL.
Cream tinted Enameled Terra Cotta from sidewalk to cornice
Branch office of the Northwestern Terra Cotta Co., Room 1415
D. H. Burnham & Co., Architects

RAILWAY EXCHANGE BUILDING Interior Entrance, Court and Main Staircase
Cream tinted Enameled Terra Cotta, same as exterior of building
D. H. Burnham & Co., Architects



GUARANTY BUILDING, BUFFALO, N. Y. Now called Prudential Building
Messrs. Adler & Sullivan, Architects

Grand Prize Pavilion at Louisiana Purchase Exposition, 1904
Cream Enameled Terra Cotta
Otto Zippwald, Architect

Pavilion, Exhibited at World's Fair, Chicago, 1893
Gold Medal Light red impervious Terra Cotta
Arthur Heun, Architect

COMMERCIAL NATIONAL BANK BUILDING, New Orleans, La. White Terra Cotta fronts
Thomas Sully, Architect

GREAT NORTHERN THEATRE, CHICAGO, ILL.
Entire front white Terra Cotta
D. H. Burnham & Co., Architects

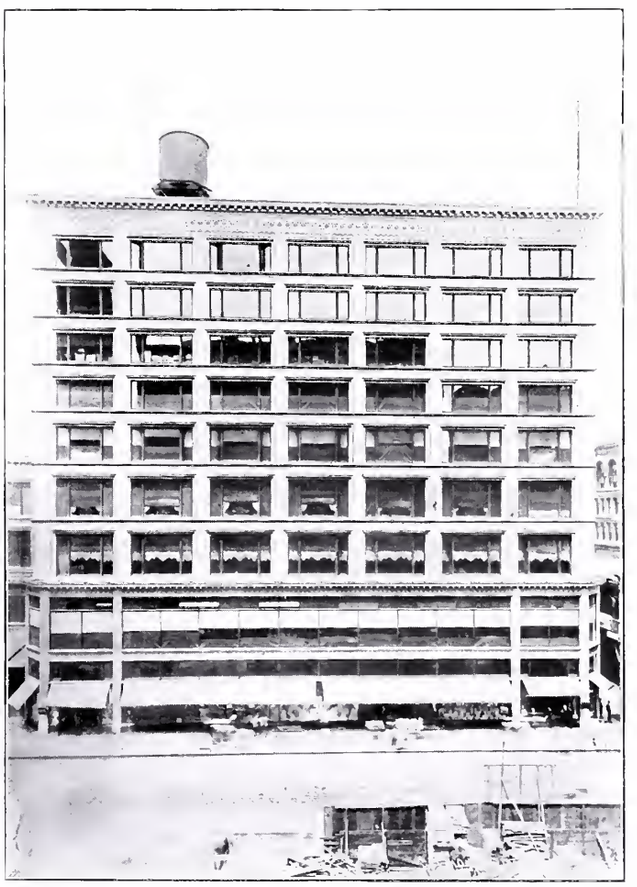
WELLS BUILDING, MILWAUKEE, WIS.
Cream speckled dull Enameled Terra Cotta fronts
H. C. Koch & Son, Architects

UNION TRUST BUILDING, CINCINNATI, OHIO
Red and grey Terra Cotta
D. H. Burnham & Co., Architects

REPUBLIC BUILDING, CHICAGO, ILL.
White full Enameled Terra Cotta from sidewalk to cornice
Holabird & Roche Architects

STEWART BUILDING, CHICAGO, ILL.
Lower stories green glaze; upper stories grey Terra Cotta
D. H. Burnham & Co., Architects

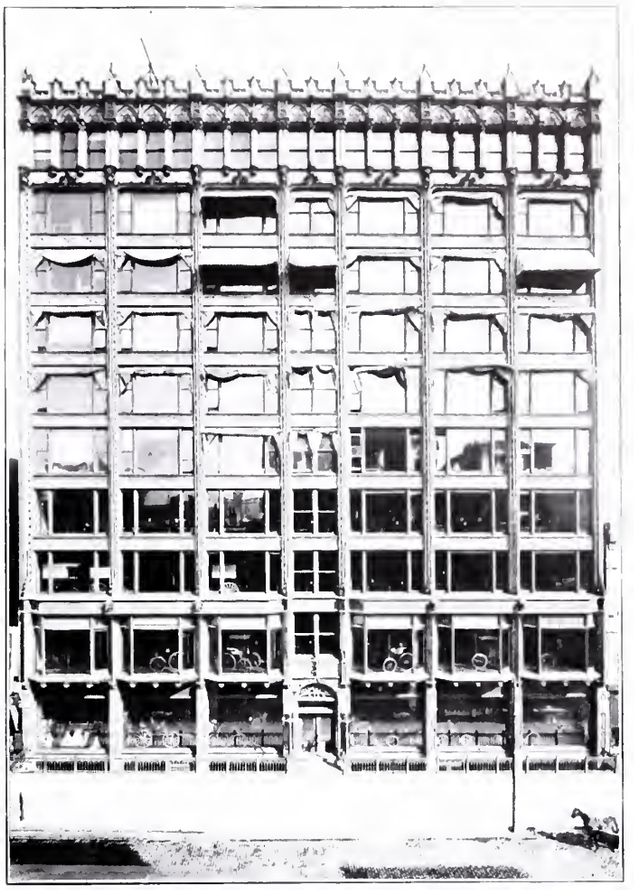
OLIVER BUILDING, PITTSBURG, PA.
Entire fronts light cream full Enameled Terra Cotta
D. H. Burnham & Co., Architects



MANDEL BROS. BUILDING, CHICAGO, ILL.
Terra Cotta fronts, light cream Enameled
Holabird & Roche, Architects

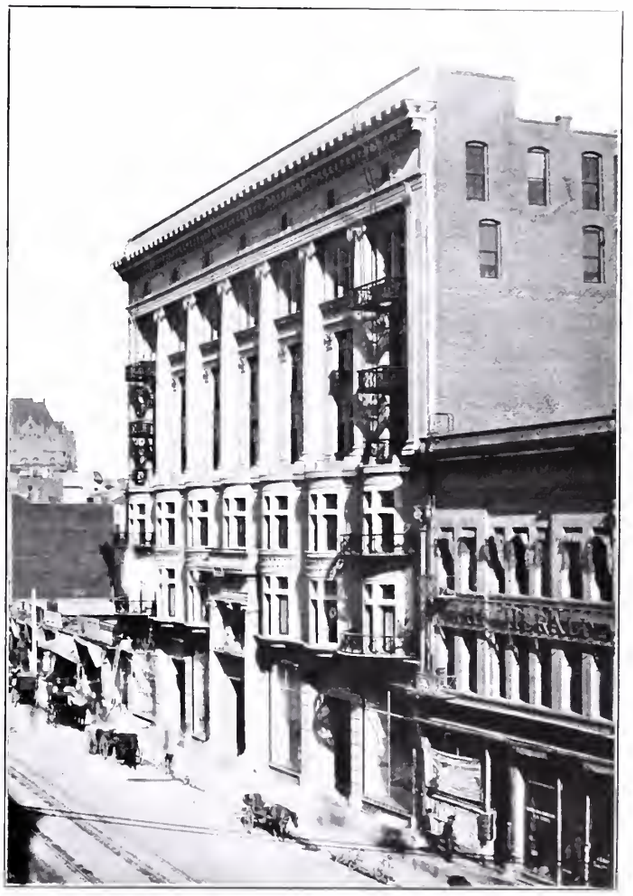
GIMBEL BUILDING, MILWAUKEE, WIS.
White Enameled Terra Cotta fronts
D. H. Burnham & Co., Architects

ZOCH BUILDING, PITTSBURG, PA.
Full Enameled Terra Cotta front
F. C. Sauer, Architect



STUDEBAKER BUILDING, CHICAGO, ILL.
Buff Terra Cotta front
S. S. Beman, Architect

LIVERPOOL *and* LONDON *and* GLOBE BLDG., NEW ORLEANS, LA.
Dark brown Terra Cotta
Thos. Sully & Co., Architects



CHAMBER OF COMMERCE BUILDING, LOS ANGELES, CAL.
Grey Terra Cotta
Wm. H. Allen, Architect

TULANE-NEWCOMB BLDG., NEW ORLEANS, LA.
Dull Enameled Terra Cotta
Andry & Bendernagel, Architects

FARMERS BANK BUILDING, PITTSBURG, PA.
Dull Enameled Terra Cotta
Alden & Harlow, Architects

THE HENNEN BUILDING, NEW ORLEANS, LA.
Grey Terra Cotta
Thos. Sully & Co., Architects

UNION TRUST BUILDING, DETROIT, MICH.
Buff Terra Cotta
Donaldson & Meier, Architects

CENTRAL LAND COMPANY BUILDING, PITTSBURG, PA.
Red Terra Cotta
Alden & Harlow, Architects

SCHLESINGER & MAYER BUILDING
Now Carson, Pirie, Scott & Co., Retail Store
Dull Enameled Terra Cotta fronts
Louis H. Sullivan, Architect

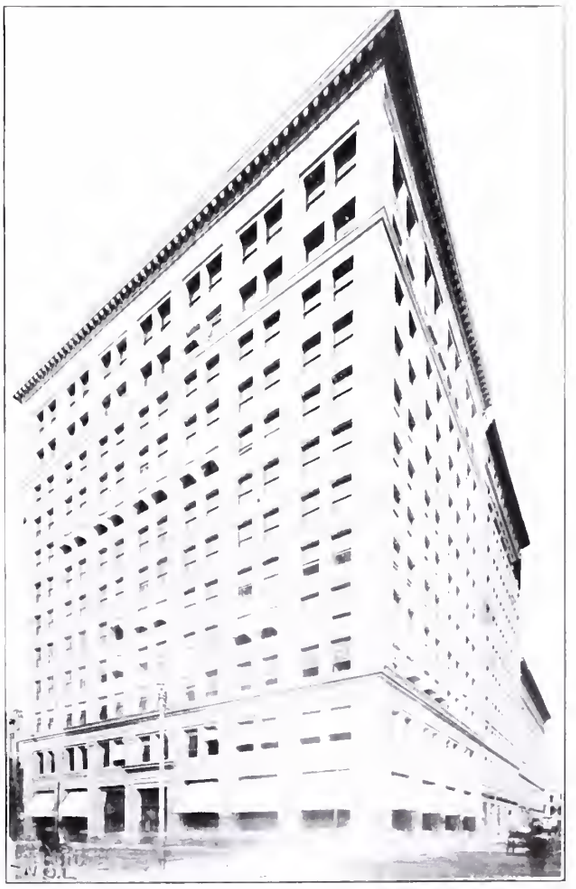
INGALLS BUILDING, CINCINNATI, OHIO
Enameled Terra Cotta
Elzner & Anderson, Architects

COLUMBUS MEMORIAL BUILDING, CHICAGO, ILL.
Pink Terra Cotta fronts
W. W. Boyington & Co., Architects

NATIONAL LIFE INSURANCE CO. BLDG., CHICAGO, ILL.
Impervious cream Terra Cotta
Jenney & Mundie, Architects

ORIENTAL BLOCK, SEATTLE, WASHINGTON
Terra Cotta Trimmings
Bebb & Mendel, Architects

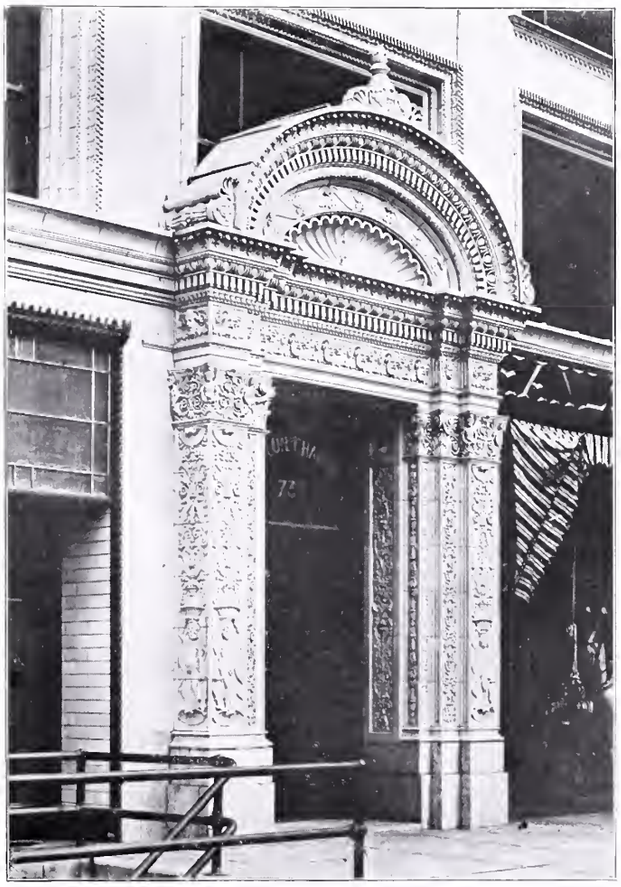
RELIANCE BUILDING, CHICAGO, ILL.
Enameled Terra Cotta fronts
This was the first large building erected with Enameled fronts
D. H. Burnham & Co., Architects



HIBERNIA BANK *and* TRUST CO. BLDG., NEW ORLEANS, LA.
White Terra Cotta
D. H. Burnham & Co., Architects

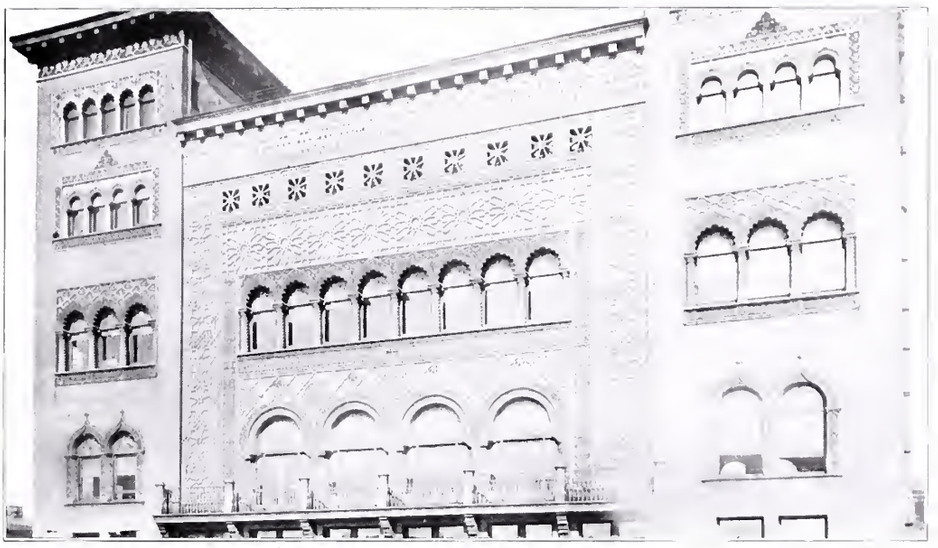
ENTRANCE TO OLIVER BUILDING, PITTSBURG, PA.
Entire fronts full cream Enameled Terra Cotta
D. H. Burnham & Co., Architects

DOME OF STATE HOUSE, JACKSON, MISS.
Grey Terra Cotta
Theo. C. Link, Architect



ENTRANCE TO BOYLSTON CHAMBERS, BOSTON, MASS.
Entire front light cream Enameled Terra Cotta
Clinton J. Warren, Architect

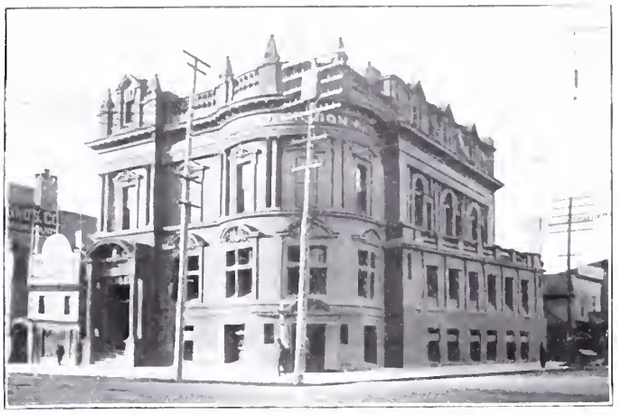
RESIDENCE OF J. R. TRUE, CHICAGO, ILL.
FRONT ENTRANCE. Material cream *and* yellow tinted Enameled Terra Cotta
Background of ornament, around doorway fire-gilt
Huehl & Schmid, Architects



MEDINAH TEMPLE, CHICAGO, ILL.
Greyish buff Terra Cotta trimmings
Beers, Clay & Dutton, Architects

TRIBUNE BUILDING (upper stories) CHICAGO, ILL.
Impervious light tinted grey Terra Cotta
Holabird & Roche, Architects

BOYLSTON CHAMBERS, BOSTON, MASS.
Entire front cream Enameled Terra Cotta
Clinton J. Warren, Architect



The Dominion Bank Bldg., Winnipeg, Man., Can. Color, Portage Entry Stone
Darling & Pearson, Architects

U. S. Custom House *and* Post Office Building, Tampa, Fla.
Dull white Enamel Terra Cotta

Douglas House, Houghton, Mich. White Terra Cotta
Henry L. Ottenheimer, Architect

Detroit Opera House, Detroit, Mich. White Terra Cotta
Mason & Rice, J. M. Wood, A. W. Chittenden, Architects

Residence of C. M. Schwab—Light grey Terra Cotta
Longfellow, Alden & Harlow, Architects

Residence of J. R. True, Chicago, Ill. Enameled Terra Cotta two tints
Huehl & Schmid, Architects

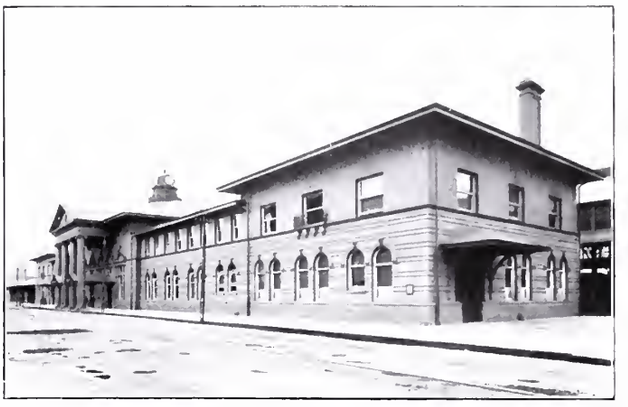
Residence of W. D. Hofius, Seattle, Wash.—White Terra Cotta
A. W. Spalding, Architect

Public Library, Erie, Pa.—Standard Terra Cotta
Alden & Harlow, Architects

Margaretta School, Pittsburg, Pa. Dull Enameled Terra Cotta
C. M. Bartberger, Architect

East Liberty Library, Pittsburg, Pa. White dull Enameled Terra Cotta
Alden & Harlow, Architects

Euclid Avenue Station, Cleveland, O.
Exterior Terra Cotta white, Interior Terra Cotta cream Enameled
D. H. Burnham & Co., Architects



Union Passenger Station, Grand Rapids, Mich. White Terra Cotta
D. H. Burnham & Co., Architects

U. S. P. O. & Court House, Fergus Falls, Minn. Grey Terra Cotta
James Knox Taylor, Supervising Architect

State National Bank, Texarkana, Ark. Grey Terra Cotta
Sanguinet & Staats, Architects

U. S. P. O., Butte, Mont. Grey Terra Cotta
James Knox Taylor, Supervising Architect

The American Insurance Co., Rockford, Ill. White Enameled Terra Cotta
Howard Shaw, Architect

MABLEY BUILDING, CHANGED TO "MAJESTIC," DETROIT, MICH.
White Terra Cotta
D. H. Burnham & Co., Architects

FRICK ANNEX, PITTSBURG, PA.
Enameled Terra Cotta
D. H. Burnham & Co., Architects

FIRST NATIONAL BANK, CINCINNATI, OHIO
Terra Cotta trimmings, court Enameled
D. H. Burnham & Co., Architects

MAJESTIC BUILDING, CHICAGO, ILL.
Cream Enameled Terra Cotta front
E. R. Krause, Architect

GERMAN BANK BUILDING, DUBUQUE, IA.
Dull Enameled Terra Cotta
W. G Williamson & John Spencer, Architects

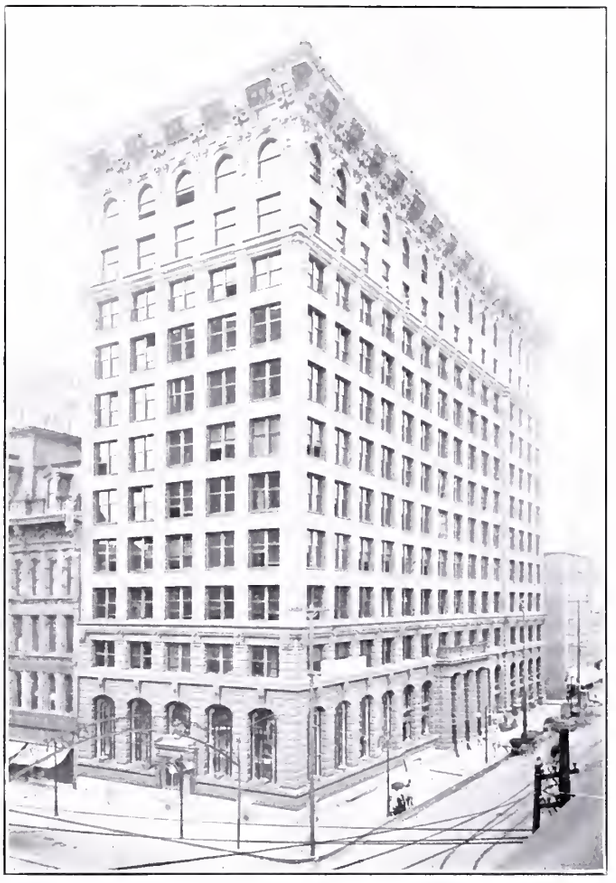
ROYAL RESTAURANT, PITTSBURG, PA.
Entire front, dull Enameled Terra Cotta
Alden & Harlow, Architects

R. R. STATION, TROY, N. Y.
Interior view—Variegated Green Glaze
Reed & Stem, Architects

ENTRANCE TO GREAT NORTHERN THEATRE, CHICAGO, ILL.
White Terra Cotta
D. H. Burnham & Co., Architects

GUARANTEE BUILDING, BUFFALO, N. Y
Name changed to Prudential Building
Light red Terra Cotta fronts
Adler & Sullivan, Architects

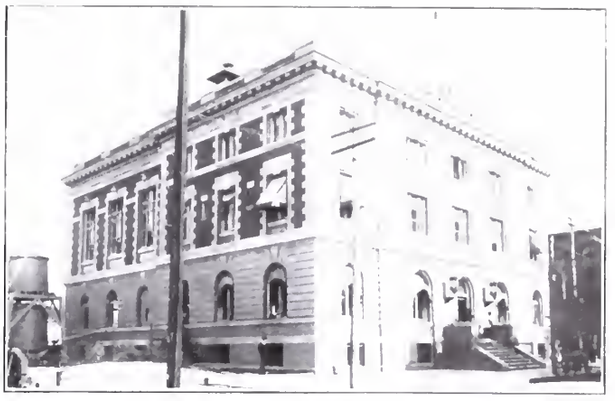
UNION BANK BUILDING, WINNIPEG, MAN., CAN.
Bluish grey Terra Cotta
Darling & Pearson, Architects



THE COLUMBUS SAVINGS *and* TRUST CO. BLDG., COLUMBUS, O.
Fire Flashed Terra Cotta
Frank L. Packard, Architect

FIRST NATIONAL BANK BUILDING, HOUSTON, TEX.
Grey Terra Cotta
Sanguinet & Staats, Architects

Wood Theatre, Kansas City, Mo. White Terra Cotta
Louis Curtiss, Architect



U. S. P. O., Beaumont, Tex.— Grey Terra Cotta
James Knox Taylor, Supervising Architect

Orphan Asylum, Chicago, Ill.— Grey Terra Cotta
Shepley, Rutan & Coolidge, Architects

Capt. Pabst's Residence, Milwaukee, Wis.— Grey Terra Cotta
Ferry & Clas, Architects

Library for State Normal School, Emporia, Kas.— Grey Terra Cotta
Mauran, Russell & Garden, Architects

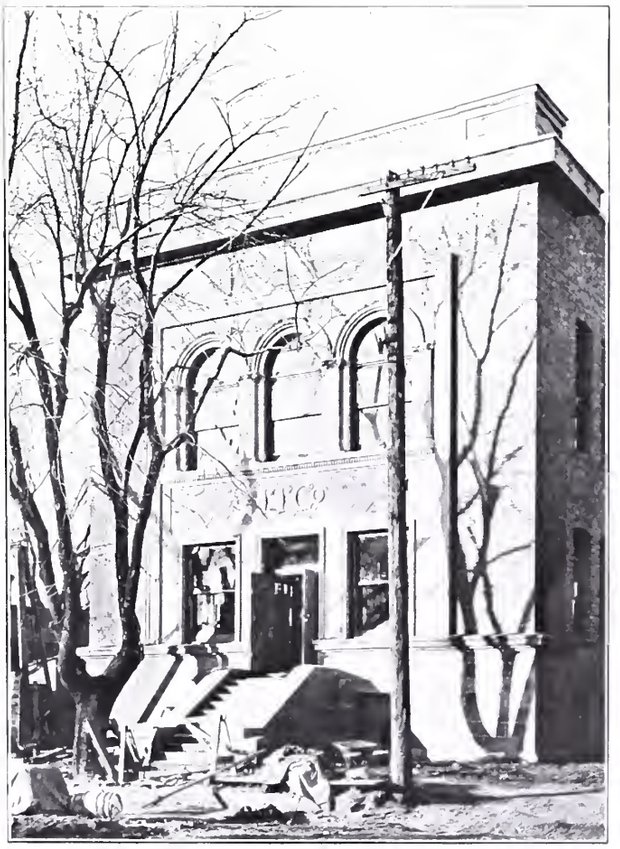
Chas. Greve, Apartment Bldg., Chicago, Ill.—Enameled Terra Cotta
E. R. Krause, Architect

U. S. P. O., Greenville, Tenn.— Grey Terra Cotta
James Knox Taylor, Supervising Architect

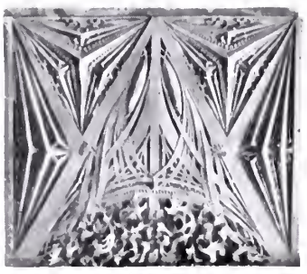
St. Charles Theatre, New Orleans, La.— White Terra Cotta
Favrot & Livaudais, Architects

MAJESTIC THEATRE (lower stories), CHICAGO, ILL.
Entire front Enameled Terra Cotta
E. R. Krause, Architect

MACHESNEY BUILDING, PITTSBURG, PA.
Grey Impervicus Terra Cotta
Thos. H. Scott, Architect



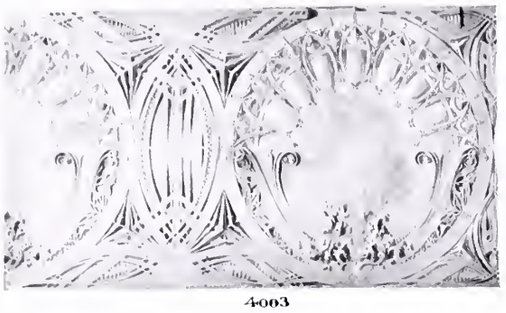
IOWA TELEPHONE CO. BUILDING, SIOUX CITY, IA.
Cream Terra Cotta
Wilfred W. Beach, Architect



4000

4001

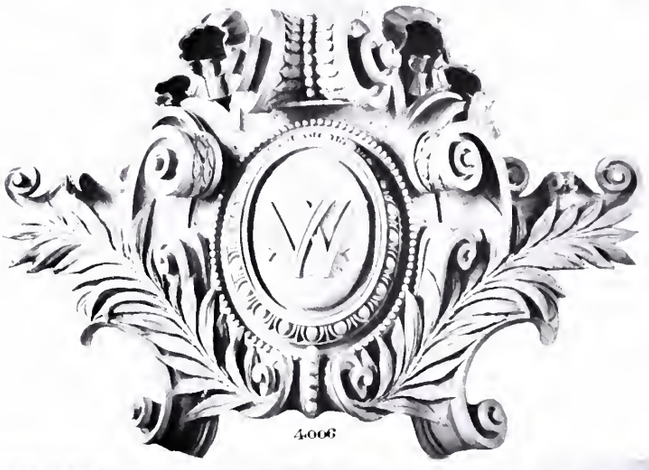
4002



4003

4004

4005

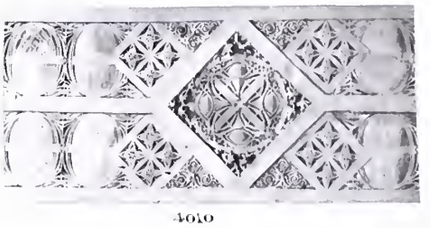


4006

4007

4008

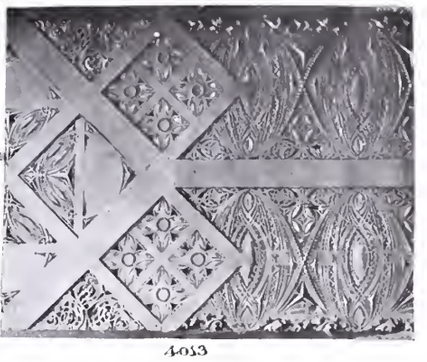
4009



4010

4011

4012



4013

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COLUMBIA UNIVERSITY

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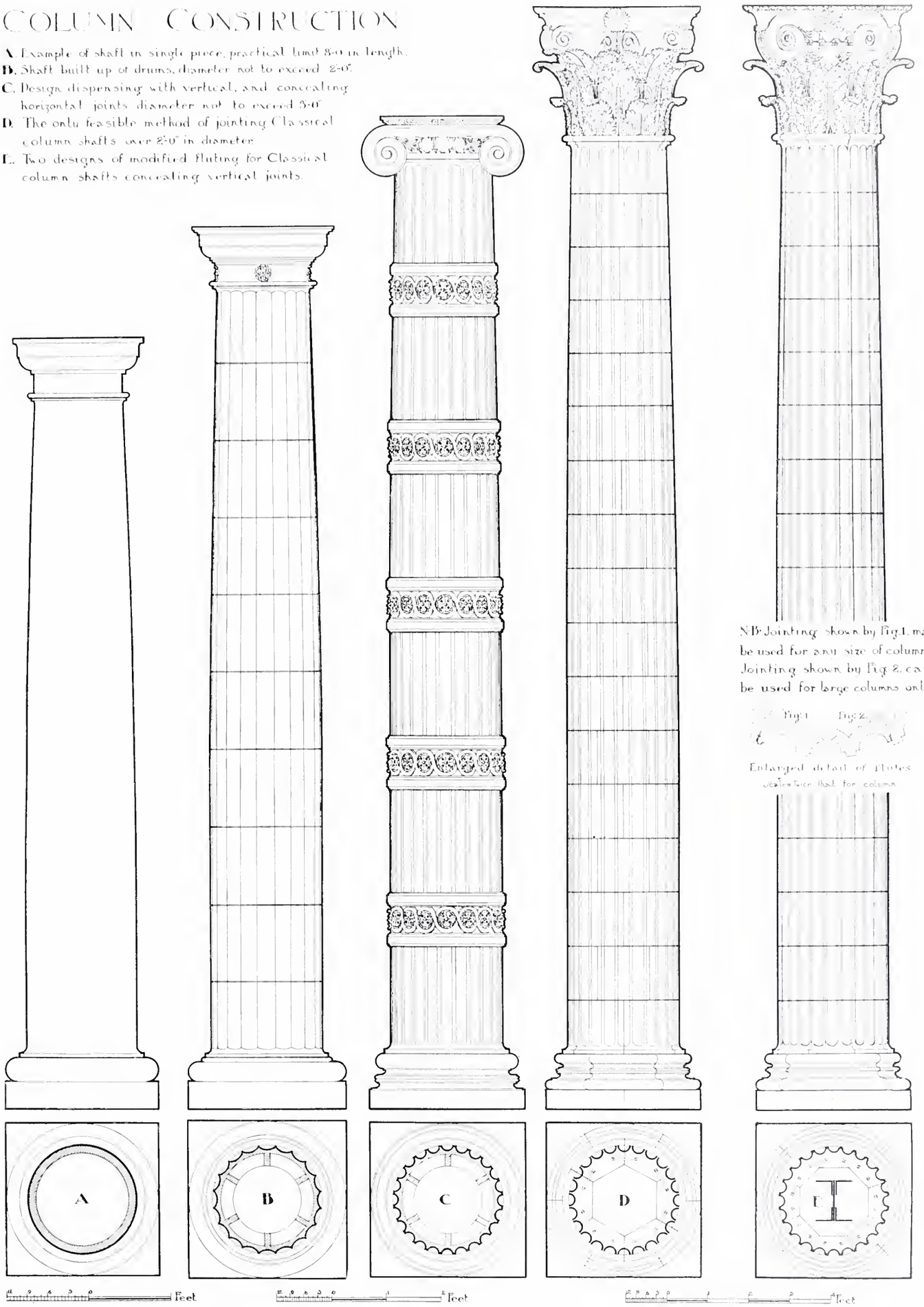
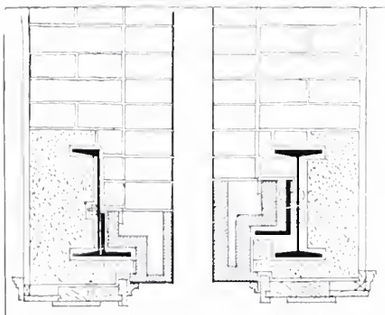
COLUMN CONSTRUCTION

A. Example of shaft in single piece, practical limit 8'-0" in length.
B. Shaft built up of drums, diameter not to exceed 2'-0".
C. Design dispensing with vertical, and concealing horizontal joints diameter not to exceed 5'-0".
D. The only feasible method of jointing Classical column shafts over 2'-0" in diameter.
E. Two designs of modified fluting for Classical column shafts concealing vertical joints.

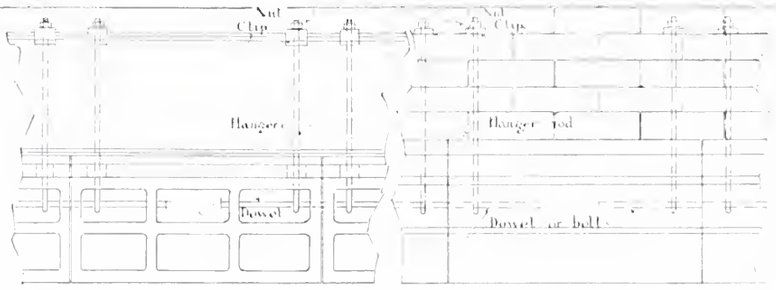


NB. Jointing shown by Fig. 1. may be used for any size of columns, Jointing shown by Fig. 2. can be used for large columns only.

Enlarged detail of flutes scales twice that for column

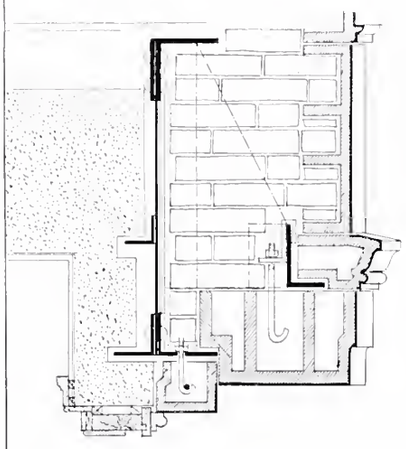


Two examples showing treatment of 4" reveal; One anchored thro' channel web the other hooked over top of angle which is separated from beam.

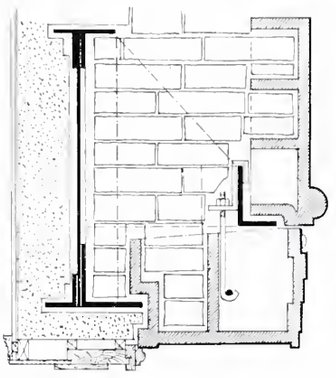


Rear and Front Elevations of Lintel. Showing method of hanging & explaining functions of clips, dowels, hangers, etc.

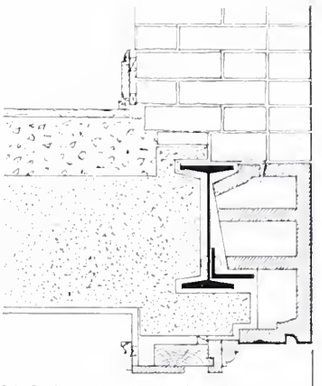
Section Note shelf for brickwork



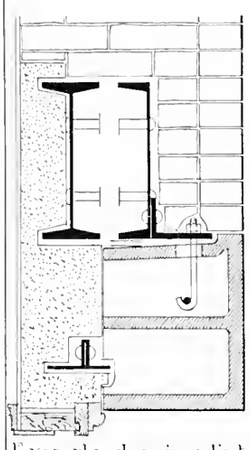
Example showing combined use of shelf bearing & rod suspension – Double Lintel



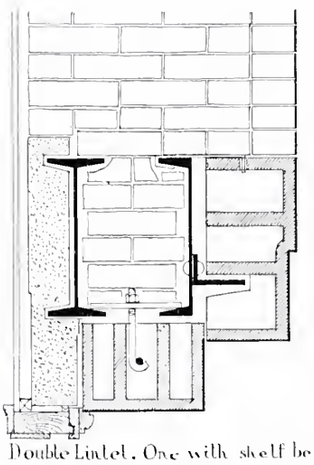
Single Lintel resting both on shelf & hooks the material above the Lintel having a shelf bearing



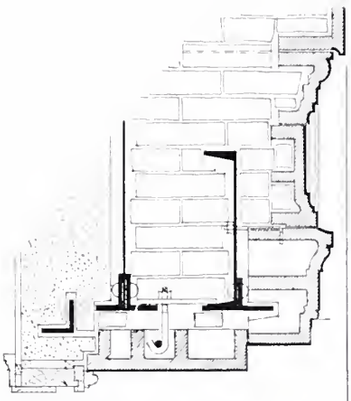
Lintel with shelf bearing with anchor clamped over top flange of beam – Note arrangement of staff bead for preventing injury to T.C. by deflection of beams



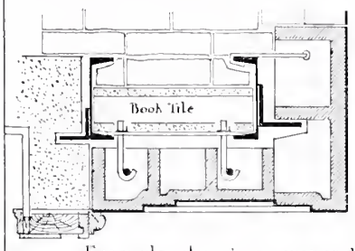
Example showing lintel suspended from shelf;– this shelf supporting brickwork



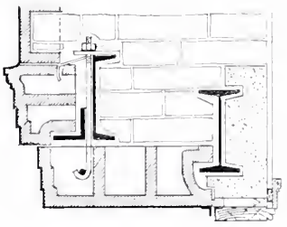
Double Lintel. One with shelf bearing being anchored to top flange of channel & the other hung by means of hangers



Example showing shelf bearing anchored through channel web, & Soffit hung by means of hangers

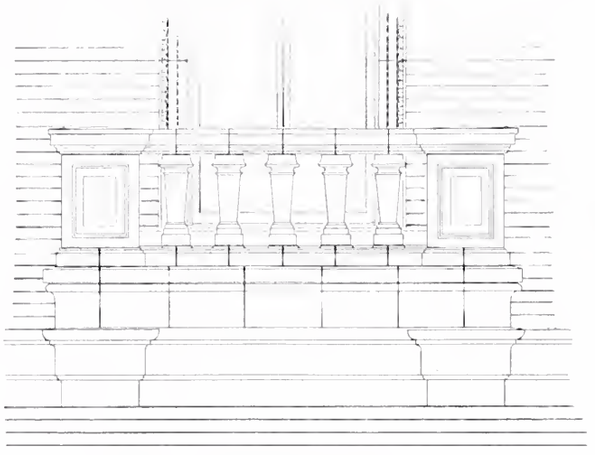


Example showing suspended Soffit, with face of lintel bedded on shelf, and anchored to top flange of channel

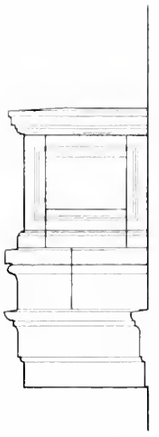


The soffit in this case is both suspended and bedded on beam flange the upper course having a shelf bearing

SPECIMENS OF LINTEL CONSTRUCTION SHOWING VARIOUS METHODS OF SUPPORTING, HANGING AND ANCHORING.



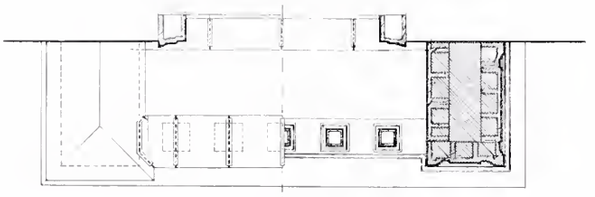
FRONT ELEVATION



SIDE VIEW

WALL PLATES 12"×12"×½
LOOK OUTS 12" BEAMS
CROSS SUPPORTS 8" [illegible]
ANCHOR RODS ¾" ROUND WITH NUTS & PLATES
HANGERS ⅞" ROUND
CLIPS 2"×2"×⅜" BENT TO FIT
CONNECTIONS STANDARD

PLAN OF STEEL FRAME

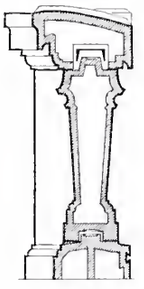


PLAN

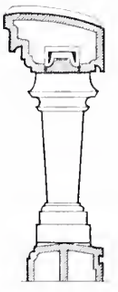
BALCONY CONSTRUCTION

SCALE FOR DETAILS

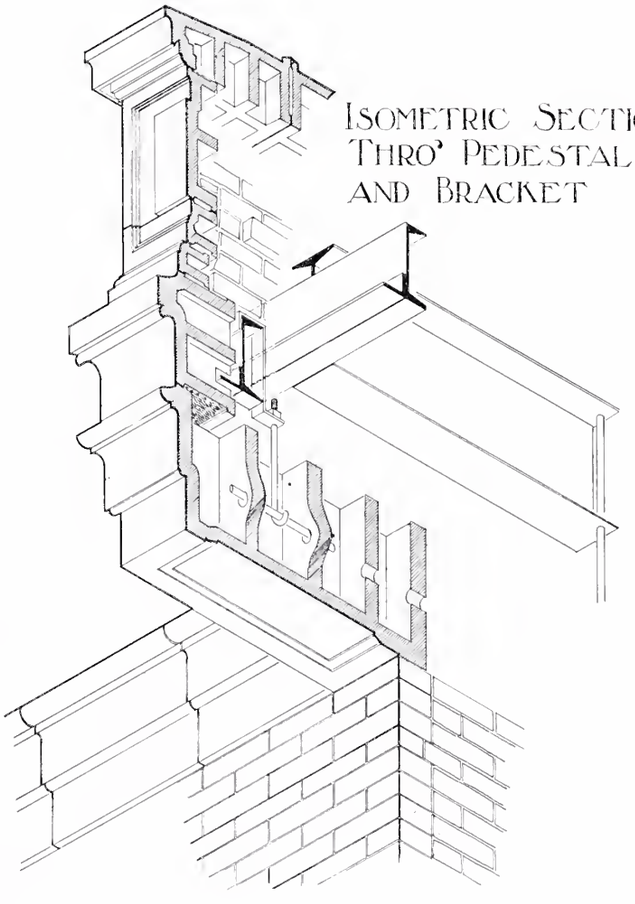
SCALE FOR ELEVATION & PLAN



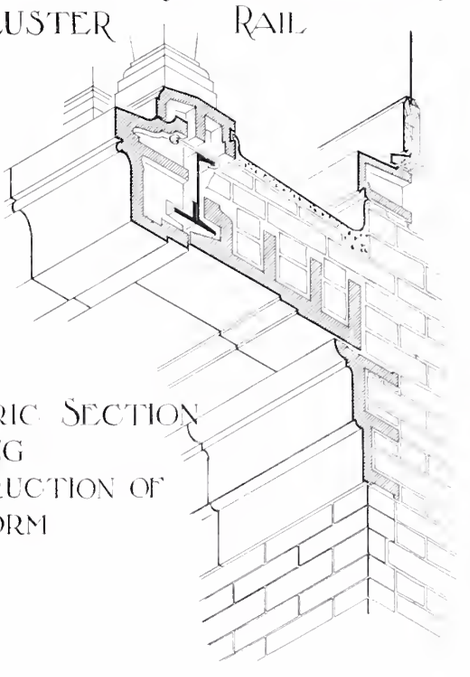
SECTION THRO' BALUSTER



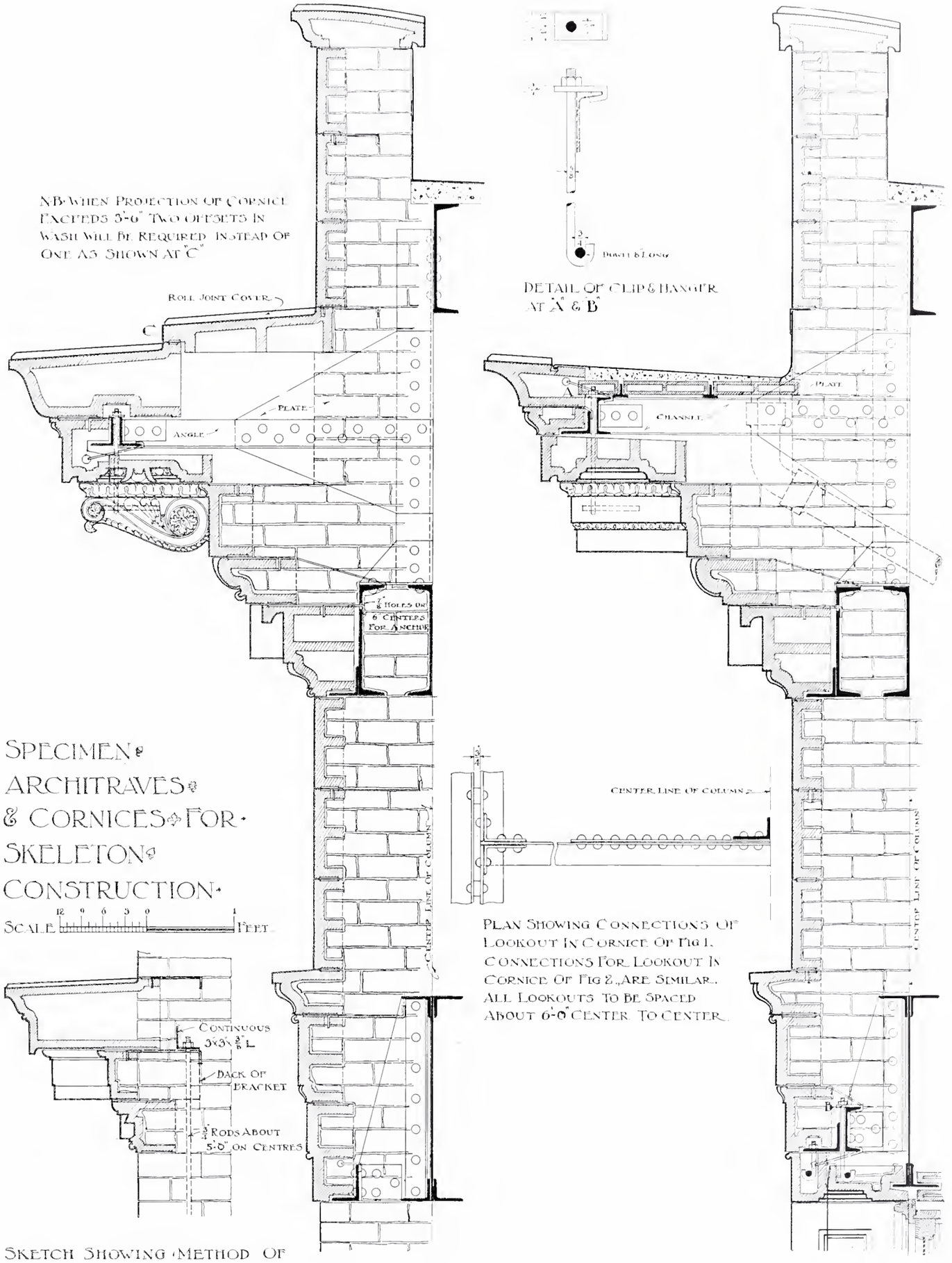
SECTION THRO' RAIL

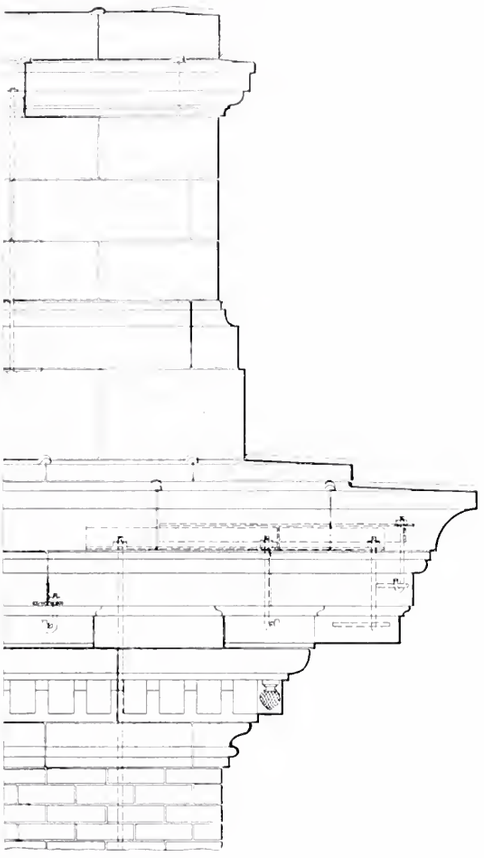


ISOMETRIC SECTION THRO' PEDESTAL AND BRACKET

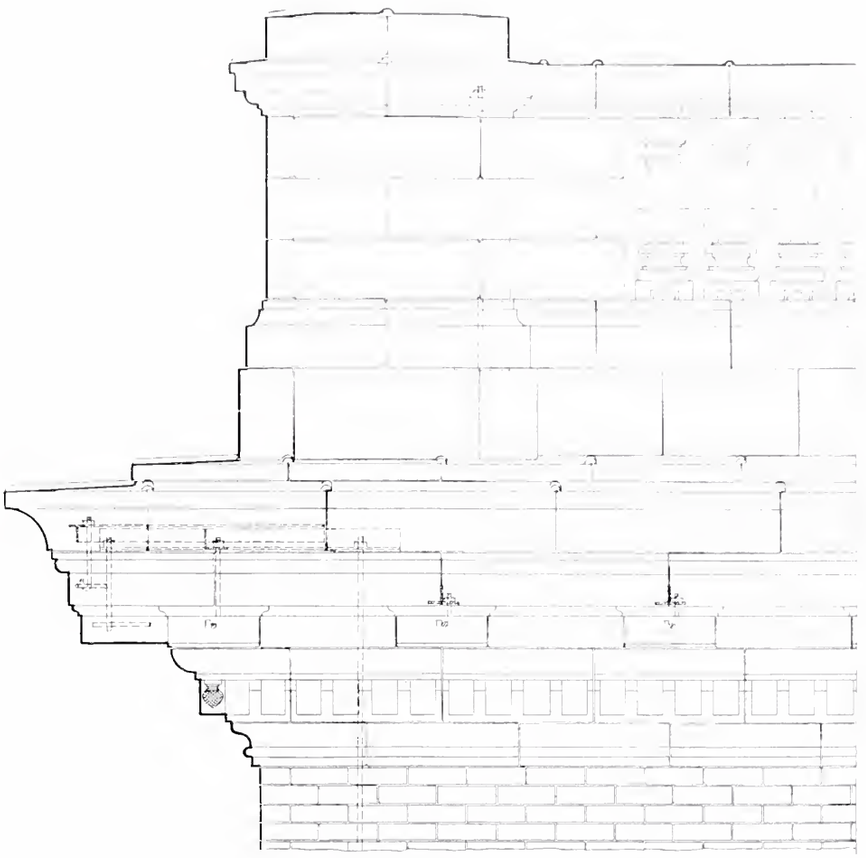


ISOMETRIC SECTION SHOWING CONSTRUCTION OF PLATFORM

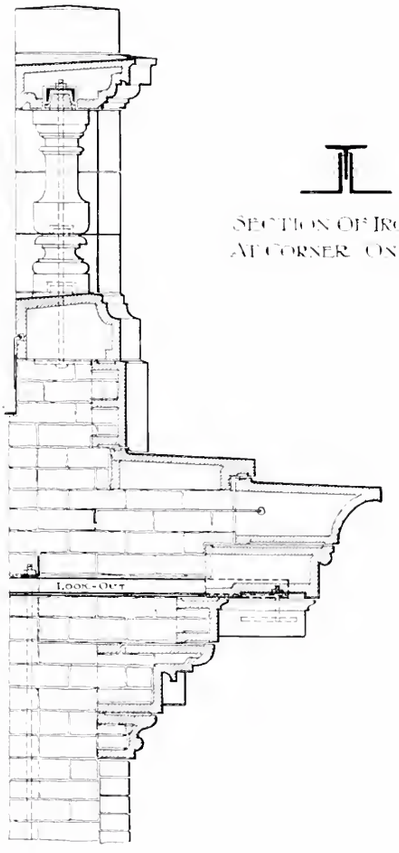

NB. When Projection of Cornice Exceeds 3'-6" Two Offsets in Wash Will Be Required Instead of One As Shown at "C"
Roll Joint Cover
C
Plate
Angle
7/8 Holes On 6 Centers For Anchor
Center Line of Column
Detail of Clip & Hanger at "A" & "B"
Draft & Long
Plate
Channel
Center Line of Column
Center Line of Column
Plan Showing Connections of Lookout in Cornice of Fig 1. Connections for Lookout in Cornice of Fig 2. Are Similar. All Lookouts To Be Spaced About 6'-0" Center To Center.
Specimen Architraves & Cornices For Skeleton Construction
Scale 12 9 6 3 0 1 Feet
Continuous 3x3x3/8 L
Back Of Bracket
3/4 Rods About 5'-0" On Centres
Sketch Showing Method Of Anchoring Small Cornices
Fig 1.
Fig 2.



Return

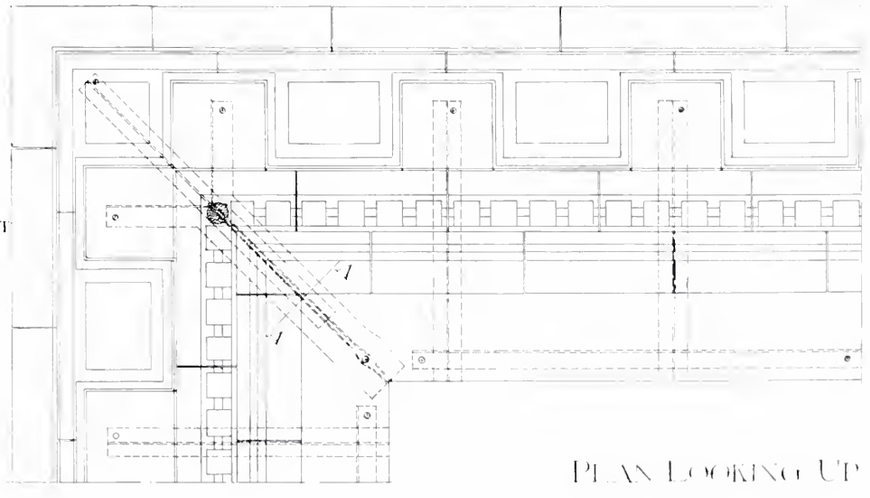


Front Elevation



Section

Section of Iron Support
At corner on Line XX



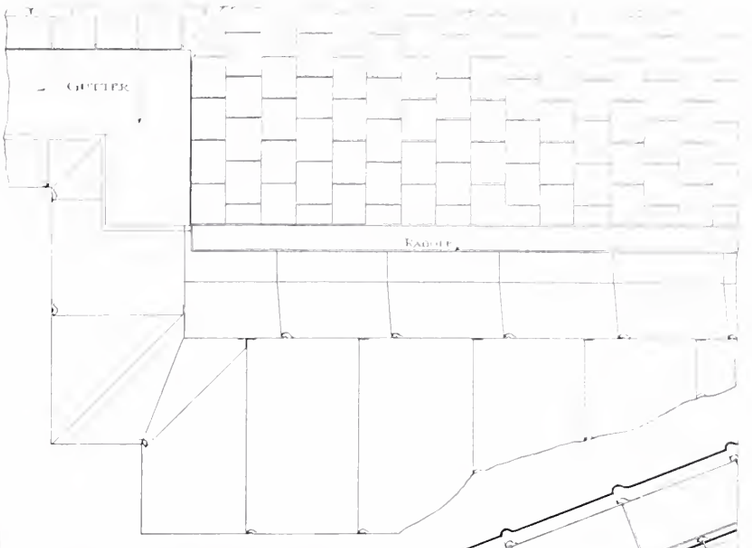
Plan Looking Up

Details of Cornice & Balustrade
Showing
Corner Construction
Support of Modillions
& Construction of
Baluster Rail.

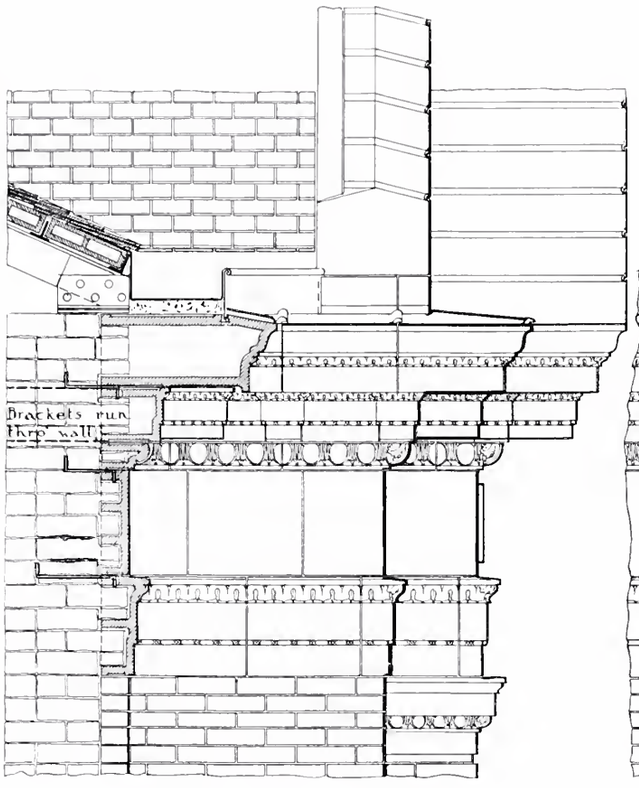
Scale 0 1 2 3 4 5 6 Feet

Pediment Details Showing Architrave & Soffit Support At Corners Typical Cornice With Rake & Gutter.

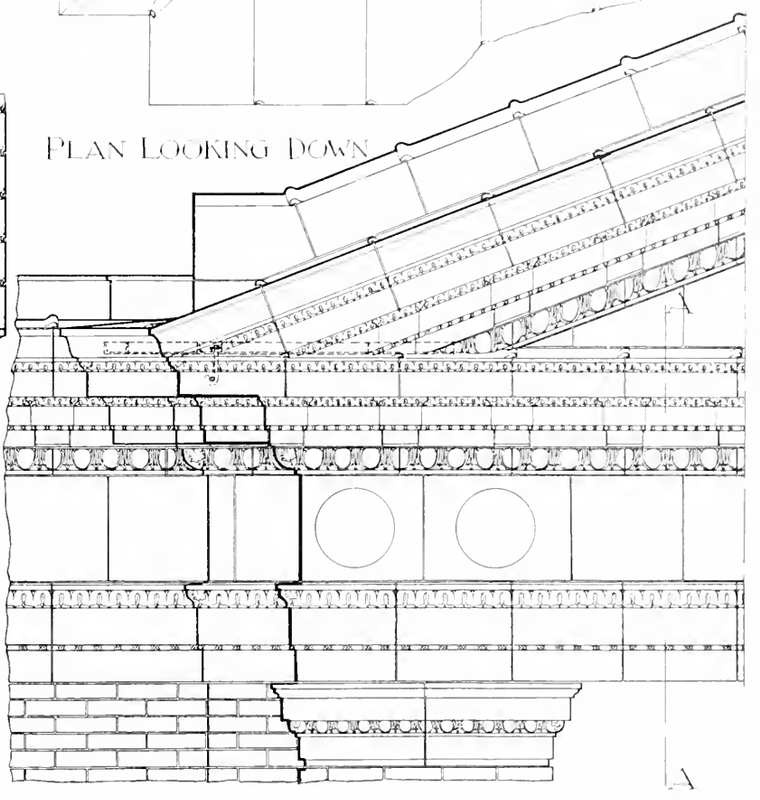
Scale 0 1 2 3 Feet



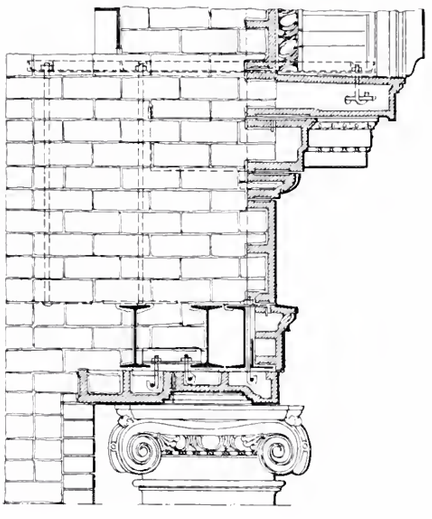
Plan Looking Down



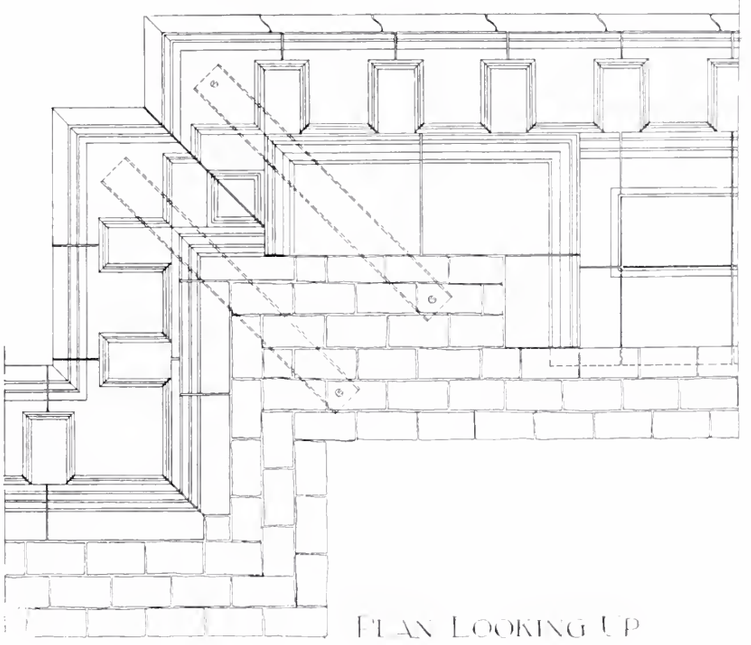
Elevation Of Return



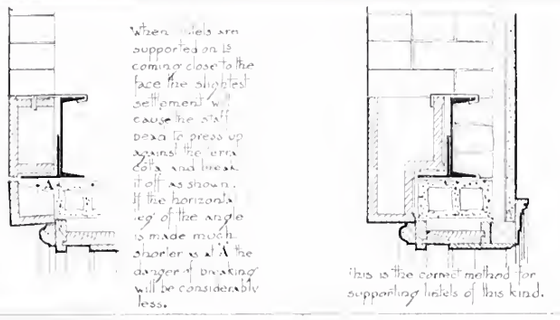
Front Elevation



Section A-A

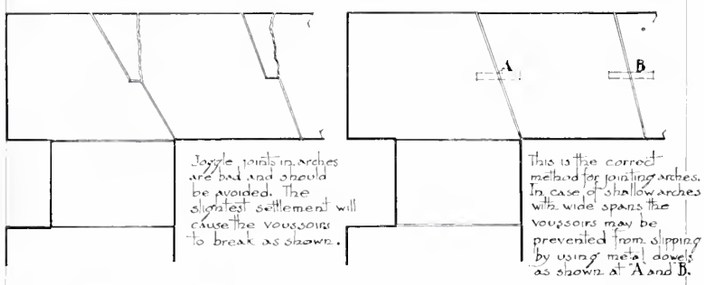


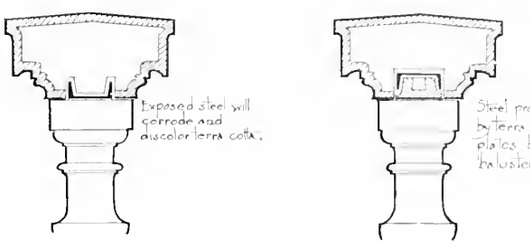
Plan Looking Up

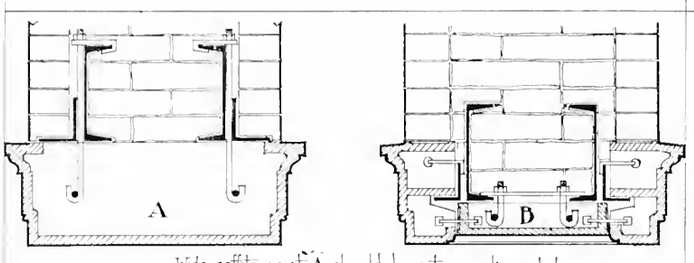

When a lintel arm supported on is coming close to the face the slightest settlement will cause the staff beds to press up against the terra cotta and break it off as shown. If the horizontal leg of the angle is made much shorter as at A the danger of breaking will be considerably less.
This is the correct method for supporting lintels of this kind.

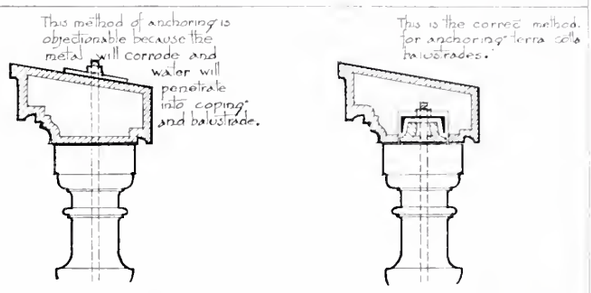
COMPARISON OF SOME METHODS OF CONSTRUCTION

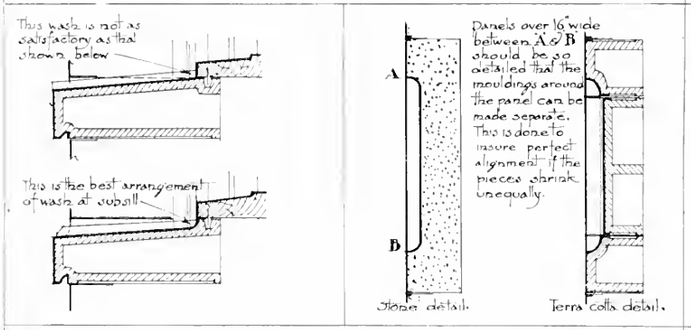
Scale for all sketches if not otherwise marked.

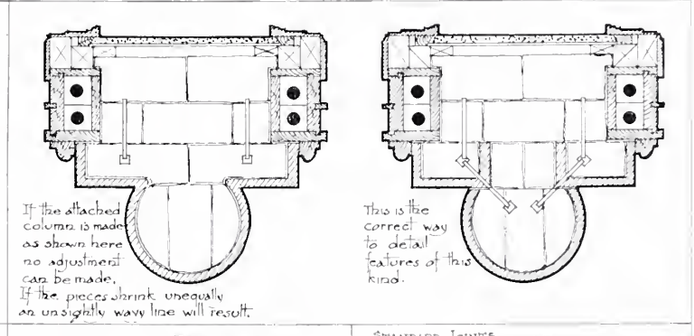

A
B
Joggle joints in arches are bad and should be avoided. The slightest settlement will cause the voussoirs to break as shown.
This is the correct method for jointing arches. In case of shallow arches with wide spans the voussoirs may be prevented from slipping by using metal dowels as shown at A and B.

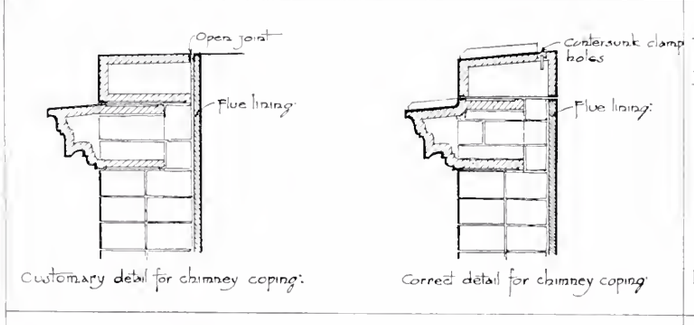


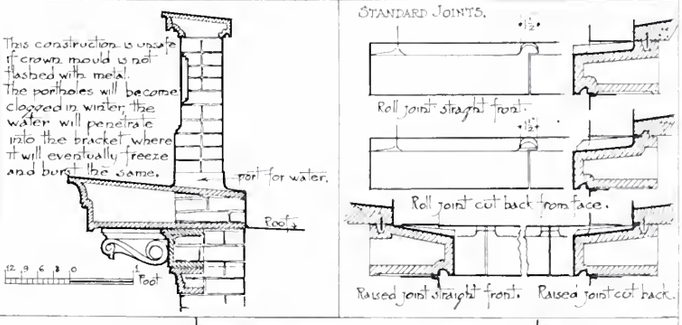


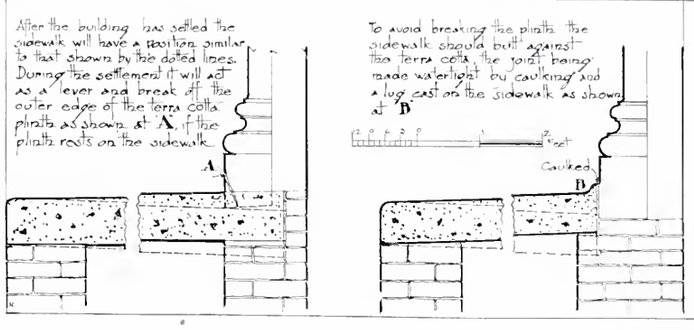

This method of anchoring is objectionable because the metal will corrode and water will penetrate into coping and balustrade.
This is the correct method for anchoring terra cotta balustrades.

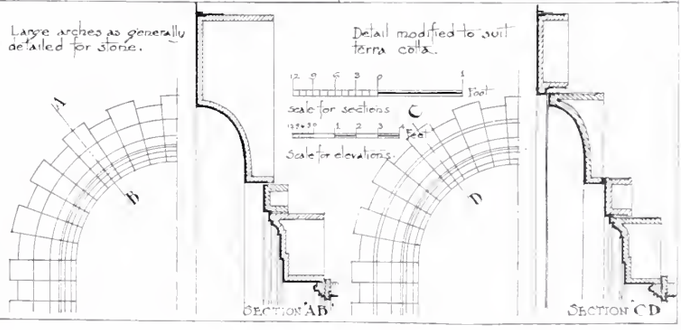

This wash is not as satisfactory as that shown below
This is the best arrangement of wash at sub sill
A
B
Panels over 16" wide between A & B should be so detailed that the mouldings around the panel can be made separate. This is done to insure perfect alignment if the pieces shrink unequally.
Stone detail.
Terra cotta detail.


If the attached column is made as shown here no adjustment can be made. If the pieces shrink unequally an unsightly wavy line will result.
This is the correct way to detail features of this kind.



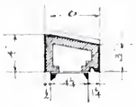

This construction is unsafe if crown mould is not flashed with metal. The portholes will become clogged in winter, the water will penetrate into the bracket where it will eventually freeze and burst the same.
port for water.
Roof
Foot
STANDARD JOINTS.
Roll joint straight front.
Roll joint cut back from face.
Raised joint straight front.
Raised joint cut back.


After the building has settled the sidewalk will have a position similar to that shown by the dotted lines. During the settlement it will act as a lever and break off the outer edge of the terra cotta plinth as shown at A, if the plinth rests on the sidewalk.
A
To avoid breaking the plinth the sidewalk should built against the terra cotta, the joint being made watertight by caulking and a lug cast on the sidewalk as shown at B
Foot
Caulked
B



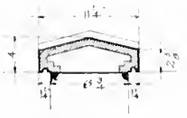
Section Numbers & Sections — Plans — sizes are given on the wall line

1501
30¢ per ft.

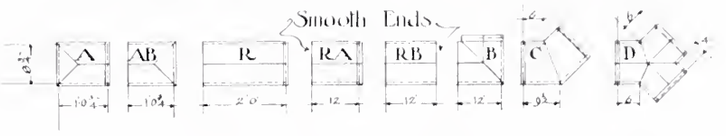


E RG RC RF RA EA EB EC ED

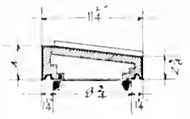
1502
40¢ per ft.



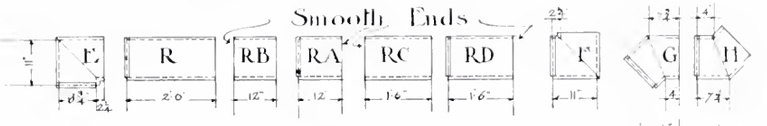
Smooth Ends



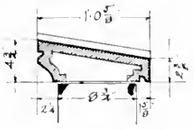
1505
40¢ per ft.



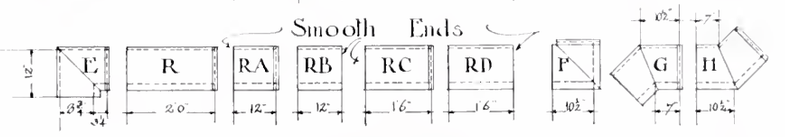
Smooth Ends



1504
65¢ per ft.

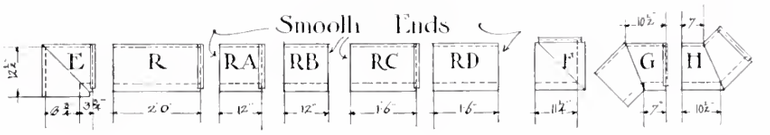


Smooth Ends

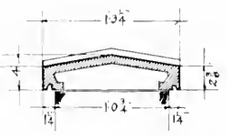


1503
65¢ per ft.

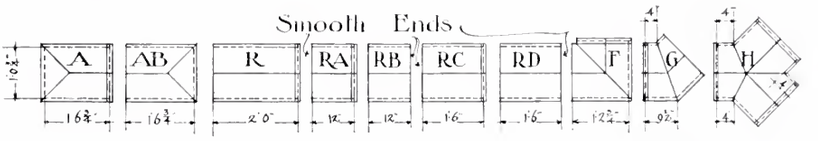
Smooth Ends



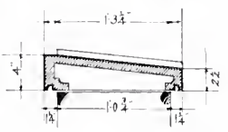
1506
50¢ per ft.



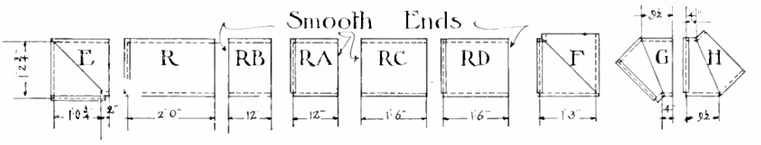
Smooth Ends



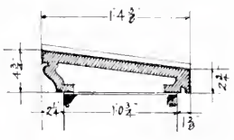
1507
50¢ per ft.



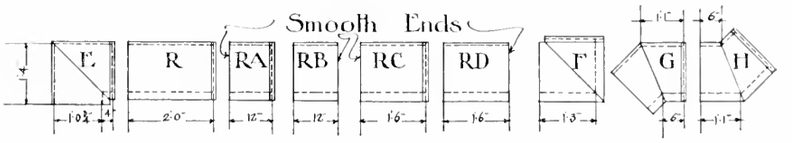
Smooth Ends



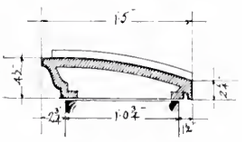
1508
75¢ per ft.



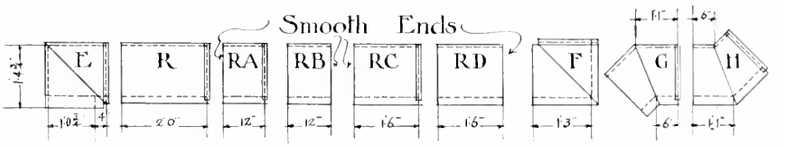
Smooth Ends



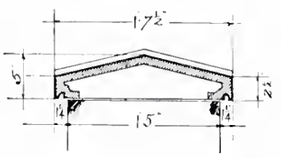
1509
75¢ per ft.



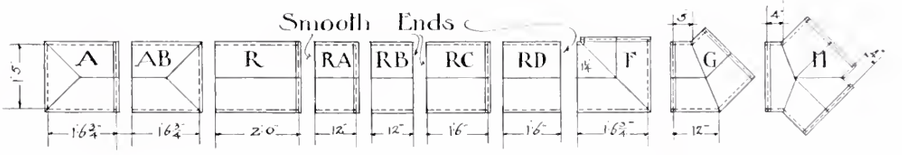
Smooth Ends



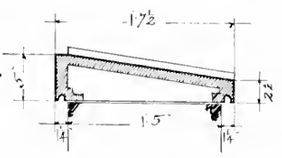
1510
75¢ per ft.



Smooth Ends



1511
75¢ per ft.



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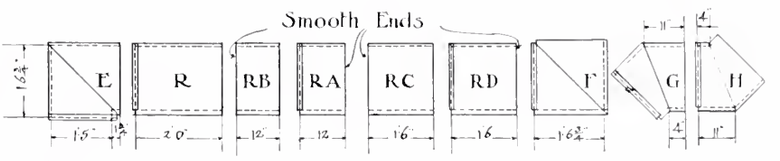
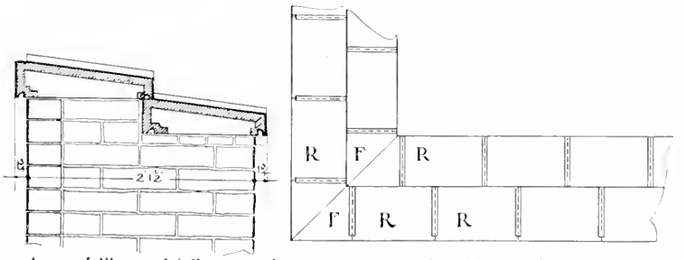


1507
1307

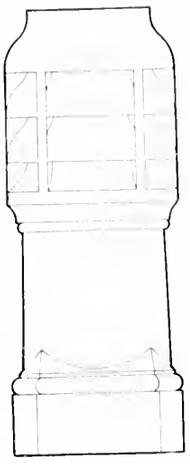


Any width of Wall may be covered by a combination of the various copings after the manner here indicated.

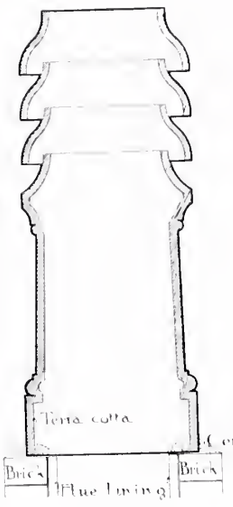
STOCK COPING

Order by letters and section numbers.
Only buff and red colors carried in stock. Miters, end pieces, etc., cost extra.

CHIMNEY TOPS



No 1259
A B C & G



Section
Method of setting top on brick

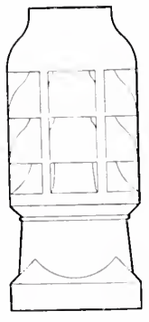
Sketch showing varying conditions which may be met by combinations of tops

No 1259
E H & J

Those requiring corbel courses above the top of work from stock moulds require four weeks time

Drawings of patterns not given in catalogue may be had on application In such case that measurements are stated in words

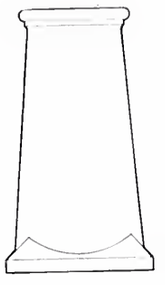
Where flue lining is irregular in shape & square flues insufficient to accommodate full size top the superfluous portions of tops can be cut away in mixing In such cases full figure plans are required



No 1259

No 1256

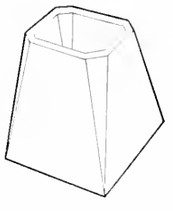
No 3001



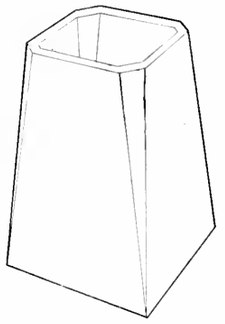
No 2041
A B & C

No 1254

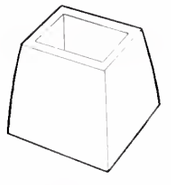
No 1259
F



No 1248
B C D E & F



No 1248
A & G

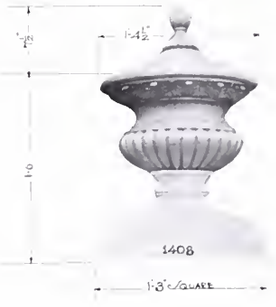


No 3000
A B C D E & F

No 1255

SCHEDULE

Number	Device	Size at base	Opening at top	Height	Diameter at base	Shape of shaft	Price	Number	Device	Size at base	Opening at top	Height	Diameter at base	Shape of shaft	Price
1248	Top	10"X12"	6"X 8"	1'1"		Octagon	$ 1 50	1259 E	Bonnet	(For 1259	1259 A & D)	1'1"	1'1"	Round	$ 1 25
1248 A	Top	1'0"X1'0"	8"X 8"	2'0"		Octagon	2 50	1259 F	Pipe		8" diam	1'6"	8"	Round	1 25
1248 B	Top	1'0"X1'0"	8"X 8"	1'1"		Octagon	1 50	1259 G	Top	1'1"X1'5"	7"X11" diam	3'8"		Oval	7 00
1248 C	Top	10"X14"	8"X10"	1'1"		Octagon	2 00	1259 H	Bonnet	(For 1259	B)	1'3"	1'2"	Round	1 50
1248 D	Top	14"X14"	10"X10"	1'1"		Octagon	2 25	1259 J	Barrel	(For 1259	G)	1'3"	10½"X10½"	Oval	1 25
1248 E	Top	14"X18"	10"X14"	1'1"		Octagon	2 50	1259 K	Pipe		4"x6" diam	1'9"	8"X 10"	Oval	1 75
1248 F	Top	18"X18"	14"X14"	1'1"		Octagon	3 00	2041 A	Top	1'1"X1'1"	9" diam	2'2"		Round	4 00
1248 G	Top	1'5"X1'5"	1'1"X1'1"	2'0"		Octagon	4 00	2041 B	Top	1'1"X1'5"	9"X11" diam	2'2"		Oval	5 00
1254	Top	11"X11"	6½" diam	2'6"		Octagon	3 50	2041 C	Top	1'5"X1'5"	11" diam	2'2"		Round	6 00
1255	Top	1'1"X1'1"	7"X7"	2'0"		Square	3 50	3000 A	Top	8"X 10"	4"X 8"	10"		Square	1 25
1256	Top	1'5"X1'5"	7" diam	1'10"		Round	3 00	3000 B	Top	1'0"X1'0"	8"X 8"	10		Square	1 50
1259	Top	1'1"X1'1"	7½" diam	2'6"		Round	3 50	3000 C	Top	1'0"X1'4"	8"X 10"	10"		Square	1 75
1259 A	Top	1'1"X1'1"	7½" diam	3'8"		Round	5 00	3000 D	Top	1'4"X1'4"	1'0"X1'0"	10"		Square	2 00
1259 B	Top	1'5"X1'5"	11" diam	3'8"		Round	8 00	3000 E	Top	1'4"X1'8"	1'0"X1'4"	10		Square	2 25
1259 C	Top	10"X12"	6"x8" diam	3'8"		Oval	5 00	3000 F	Top	1'8"X1'8"	1'4"X1'4"	10"		Square	2 50
1259 D	Top		7½" diam	1'7"	1'1"	Round	2 50	3001	Top	1'2"X1'2"	9" diam	3'0"		Round	7 50



·PRICE LIST·

№ 1400	$ 10	00	№ 1406	$ 10	00	№ 1415 C	$ 15	00
" 1401	10	00	" 1408 WITH COVER	12	00	" 1416	20	00
" 1402 WITH COVER	17	00	" 1408 WITHOUT COVER	10	00	" 1417	20	00
" 1402 WITHOUT COVER	15	00	" 1410	16	00	" 1418	6	00
" 1403	14	00	" 1412	30	00	" 1419 A	10	00
" 1404	10	00	" 1415 A	30	00	" 1419 B	11	00
" 1405	20	00	" 1415 B	22	50	" 1420	12	00

Vases.